



Early Journal Content on JSTOR, Free to Anyone in the World

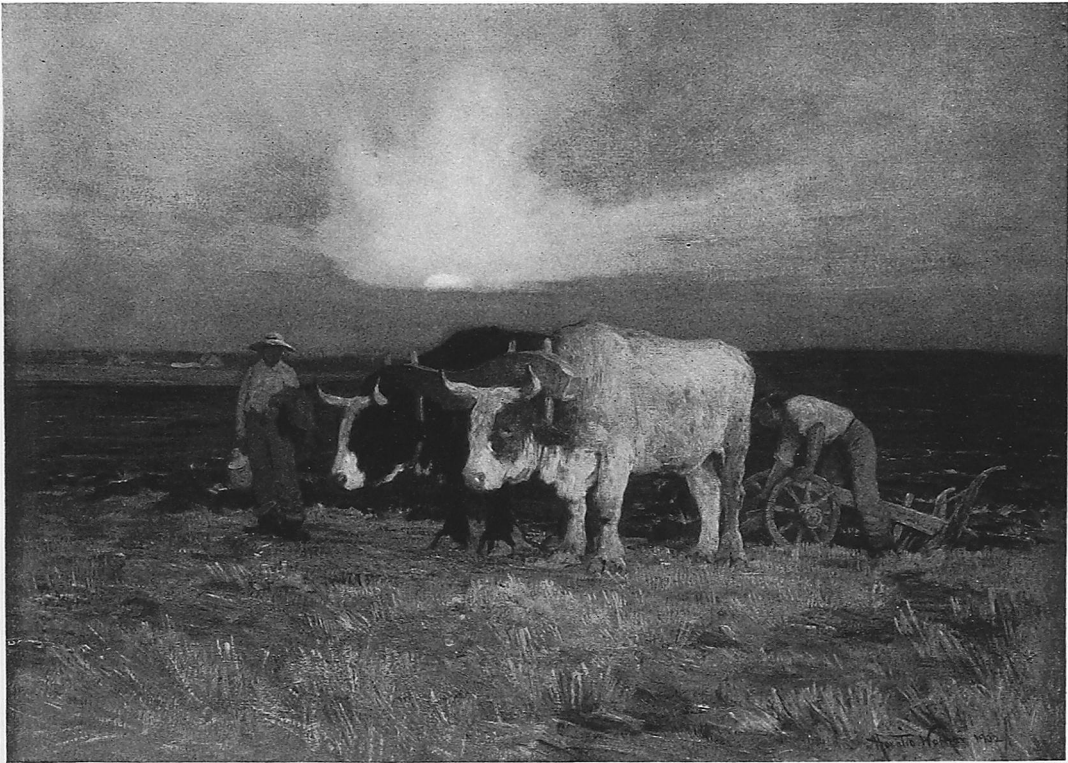
This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



"MOONRISE: A CANADIAN PASTORAL"
By HORATIO WALKER

—Courtesy Carnegie Institute, Pittsburgh, Pa.

The Humphrey Collection of American Paintings

By Special Correspondent

THE history of American landscape art can readily be traced in The Humphrey collection of a hundred and fifty-six paintings of sixty-one American artists recently on exhibition at the Carnegie Institute, Pittsburgh. We find the earlier exponents represented by Colman, Hart, Moran, Whittredge, and R. Swain Gifford. Inness has three works in the collection; Homer D. Martin, eight; and Wyant, seven. Thus an adequate number of works is offered to study the culminating efforts of the early American landscape school. William Morris Hunt, John La Farge, Blakelock, Winslow Homer, George Fuller, Theodore

Robinson and John Twachtman, artists of the late 19th century and early 20th century, are among the names familiar to every American art lover. Examples of contemporary art are shown by the following well-known artists: Beal, Brush, Bunce, Chapman, Church, Coman, Curran, Daingerfield, Davies, Davis, Dearth, Dessar, Dougherty, Eakins, Foote, Foster, Hassam, Hawthorne, Hoeber, Homer, Howe, George Innes, Jr., H. Bolton Jones, Kost, Loeb, Lungren, Mosler, Murphy, Ochtman, Parrish, Peters, Pietersz, Potthast, Ranger, Ryder, Sartain, Schofield, Smillie, Snell, Tyron, Walker, Wiggins, Williams. There is a noticeable change in the manner of



"A VOICE FROM THE CLIFFS"
By WINSLOW HOMER

—Courtesy Carnegie Institute, Pittsburgh, Pa.

some of the younger men, notably Davies, Doarth and Dougherty; yet we do not find the work of the older men less interesting because of this.

For many years Dr. Alexander Humphreys, President of the Stevens Institute of Technology, New York, has been gathering together paintings by Americans, and today his collection ranks with such famous ones as those made in past years by Thomas B. Clarke and W. T. Evans.

Mr. Evans has made two exceedingly valuable collections, sold them, and is now occupied with a third, which is to form the nucleus of the National collection at Washington. The Clarke sale catalogue of 1899 contained the names of nearly every painter of note in America. These were the first of a series of great collections which now form so conspicuous a feature of the history of art in America. It is interesting to

note how the values of paintings have changed in the last ten years. Mr. Blake-lock's picture, "Moonlight" was bought by Mr. Evans for his collection, in 1899, for \$750. Last spring, at the sale of the Evans collection, the same picture brought \$13,900. Winslow Homer's "Perils of the Sea" was bought for \$200 at the Clarke sale in 1899, and today Dr. Humphreys values it at \$2,000. At the same sale an Inness was bought for \$980 which today is valued at \$4,000. One of Homer Martin's paintings is valued at five times as much as in 1900.

The one hundred and fifty-eight pictures which have been selected from the Humphreys collection to be shown in Pittsburgh are his choicest paintings, and will give a fine opportunity for a fair judgment of the work of American painters. Many of these painters have pictures in the permanent collection of Carnegie Institute, or have ex-

hibited in the International exhibitions. One of the unusual features of this exhibition is a group of water-colors by Winslow Homer. In 1908 Mr. Homer was given the honor of the "one man show" in the international exhibition at the Carnegie galleries, but none of his water colors have been shown in Pittsburgh. As many people consider Homer even more remarkable as a water-colorist than as a painter in oils, this group will attract especial attention. Among the paintings by the earlier men, the Humphrey's collection contains seven pictures by Wyant, three by Inness, eight by Martin, three by Fuller, three by Hunt, three of Theodore Robinson's, twelve of Ranger's, nine of Murphy's and two of Twachtman's. And of the later men there will be four pictures by Dessar, eleven by Dearth, seven by Dougherty, three of Walker's, three by Childe Hassam, four of Daingerfield's, while Arthur Davies and Ben Foster are represented by one painting each.

A word about some of the men whose paintings are coming may be of interest. The story of Ralph Blakelock is one of the most pitiful in the history of American art. His life was one long struggle for mere existence which ended in the insane asylum, where he has been confined for sixteen years. The price for any one of his paintings, which were sold last spring, would years ago have provided him with sufficient food and comforts to have kept him in health. His pictures now hang in the Metropolitan, the Corcoran, and the National galleries, a mute record of the painter's genius, recognition of which came too late.

Homer Martin was also a painter who "arrived" late in life, but who, fortunately was able to endure until the tide turned in his favor. Martin was over forty years of age before he found a style of painting that was possible to him. The "Hudson River School" of realism and detail had been winning success, and their success was proportionately discouraging to Martin. It was during his visit to France in 1876 that he

saw the synthetic manner of painting of the Barbizon School, and in this seeing in masses, rather than in detail, Martin "found" himself. With few exceptions Martin's pictures were painted in the studio from sketches or observations made out of doors. These sketches often preceded the finished work by months or even years, and would be worked over and over until "he had built out of them a work of beautiful pattern, vibrating color, often in the minor key, but always distinguished, high-bred, and gracious."

In contrast to this method of working it is interesting to turn to John Twachtman's pictures. T. W. Dewing says of Twachtman, "In defining the quality of Twachtman's painting, one would say that, first of all, he was a master of 'values'—as much so as Whistler. The planes in his canvases lie back in their places with wonderful accuracy, producing an unsurpassed effect of atmosphere. His style is that of all great art—the line very fine and subtle, with no trick of stiffening or straightening to give what is called 'classic dignity.' He never composed or arranged, in the conventional sense, to fill a space. One of his pictures instantly arrests the eye of the connoisseur by a certain true aspect, as original as Thoreau, and sometimes curiously like him. To one familiar with American out-of-door Nature, the resemblance is striking. In one of Twachtman's representations of snow—say, for instance, his painting of a dim road in February—the kind of day is given perfectly. One feels the temperature, and recalls the scream of the blue jay, the black-green leaves of the sapling pines turning gray in the wind. It is like a page from Thoreau's note books. This likeness to Thoreau is, of course, due to the fact that they were both original observers at first hand."

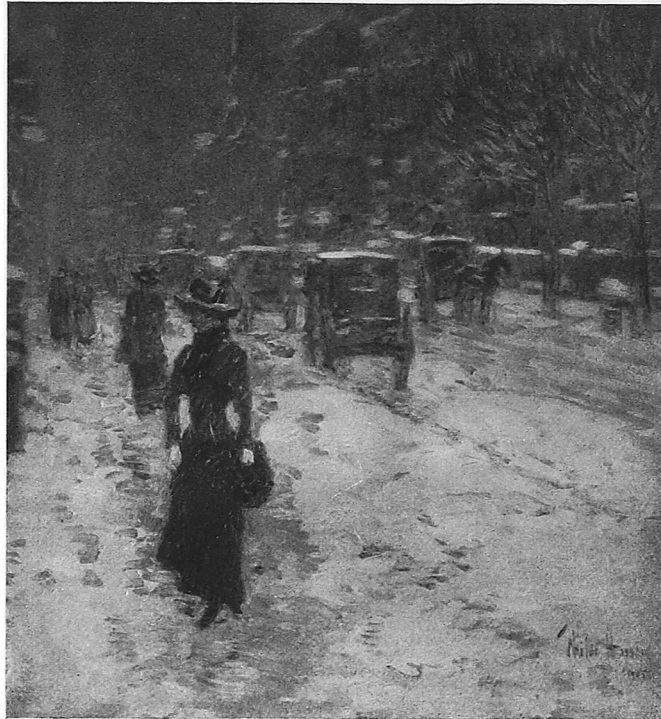
Harold Bremhead, writing of Ranger in the Studio, says: "The marked feature of Henry W. Ranger's work is its strong individuality. It is sound in workmanship,

opulent in color, his patterns are fine, and he has a definite aim almost always achieved. Ranger chooses some distinct feature of nature's poetry and beauty. His pictures are sane, free from tricks and affectation, and manifest amazing versatility. Ranger has great technical gifts and does not hesitate to employ another man's language when he wants to. Ranger's practice seems to be, when tackling any given problem, to employ the language that is naturally suggested by the subject before him, and being a singularly good linguist, so to speak, he has at his command greater resources than the ordinary painter."

The author of the Evans collection catalogue writes of Murphy: "The effects of landscape that J. Francis Murphy loves to paint may not be called 'striking' for they are not such as produce their impression by force of violent contrasts. Rather are they subtle and tender, and their charm grows

greater on the spectator the longer he looks. Poetic in feeling and synthetically handled, but preserving the right amount of detail, they are among the choicest products of this flourishing epoch in American landscape-painting. The artist was born in Oswego, New York, and is self-taught. He has been abroad, but his art has not been influenced by any ephemeral fashions."

The author of the Clarke catalogue wrote of Wyant: "The personal equation enters so largely into art, that, after all, pictures are very much a matter of temperament. The work of the late Alexander H. Wyant is the expression of a mind of great refinement looking at nature in her most poetical aspect. The interpretation of subtle delicacy of twilight, the rendering of the opalescent tones of gray weather—all the gentle, loving moods of the landscape he expressed with alluring charm and fineness of perception."



"FIFTH AVENUE: SNOW SCENE"

By CHILDE HASSAM

—Courtesy Carnegie Institute, Pittsburgh, Pa.